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ABSTRACT

One in a series of instructional units designed for gifted students, the booklet focuses on the arts in Greece, Rome, and the Medieval period. Narrative information on Greek pottery, sculpture, architecture, music, and dance is followed by lists of suggested activities for students and reference lists of texts and media. A similar unit on the Romans deals with architecture, sculpture, painting, music, and dance. The third unit, on the Medieval Period, reviews aspects of Byzantine art, the Early Middle Ages, Romanesque art, the Gothic period, music, and dance. Lists of references, including audiovisual suggestions, conclude each unit. (CL)

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BUCKS COUNTY INTERMEDIATE UNIT #22

Program for Gifted Students

Special Education Division
Cross Keys Building - 2nd Floor
Doylestown, PA 18901

THE NATURE OF BEAUTY: THE ARTS IN GREECE, ROME AND THE MEDIEVAL PERIOD

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To examine the arts through several periods of history, one must first examine the philosophical question of "What is the nature of beauty?" What is considered beautiful at a particular point in time? By whom? Why?

It becomes imperative, therefore, for the student to be aware of the question of beauty as it is viewed philosophically. But who, or what, determines what is really beautiful? In Mortimer J. Adler's Six Great Ideas, he presents two ideas of beauty--enjoyable beauty and admirable beauty.

Enjoyable beauty is that of which Aquinas writes, "The beautiful is that which pleases us upon being seen." In this case, the beauty of an object pleases us when it is seen. Kant takes this description further by saying that the pleasure must be a disinterested one. We do not necessarily desire or need the object, but are content to enjoy and contemplate it.

Admirable beauty is dependent upon knowledge. An admired object is considered beautiful because it possesses an "intrinsic excellence or perfection that is appropriate to that kind of thing," . . . be it in art or nature.

Ultimately, the ideal of beauty is found in the individual. Beauty is a personal experience, dependent on an individual's senses taking in the object; in enjoyment, contemplation or knowledge of its intrinsic value.

How then can we propose to look at the arts from several periods of history and determine what they exhibit as beautiful? Initially one must look at the arts in historical perspective--the influences on the arts and the considerations of beauty at that time. Then, one must look at the arts as an individual to determine what is enjoyable and admirable for one personally.

The following units will attempt to depict what is considered beautiful in the particular periods through an historical perspective. The consideration of what is considered admirable beauty comes with knowledge. The consideration of enjoyable beauty is up to the individual.

Prior to examination and questioning of what is considered beautiful in the arts, it is suggested that the students become aware of the idea of beauty as envisioned philosophically. Mortimer J. Adler's Six Great Ideas (New York: McMillan Pub. Co., Inc. 1981) is one excellent source. Another excellent source is Peter Kolman's Program on "Truth-Beauty-Goodness," available through The Bucks County Intermediate Unit.

THE GREEKS

> "Athens was a small city and the Greek world was closely interconnected. Together poet and artist, orator and thinker elaborated a conception of human life which could be passed on to the Hellenistic world and Rome and ultimately to us." (T.B.L. Webster, Art and Literature in the Fourth Century Athens.)

One cannot separate Greek art from its philosophical and religious orientation. Most Greek art, particularly through the archaic and classical periods was religiously oriented. Paintings on pottery, sculptures, poetry, music and dance were created as tributes to the gods. Greek art was a form of worship and ritual. The Greeks believed that art was given to them from heaven for the glory of the gods, for the enrichment of their daily lives and the exaltation of the human soul.

As the Greeks passed their classical period and moved into the Hellenistic period, art became somewhat more oriented to everyday affairs, as is seen particularly in sculptures such as "The Dying Gaul, and "Old Market Woman."

The philosophical ideal of what was seen as beautiful in art was presented from two different viewpoints: that of Plato, and that of Aristotle.

According to Plato, beauty and goodness were the properties that God built into the universe and man from the beginning. Plato says:

> Reasonableness, decorum, gracefulness and excellence of rhythm are the qualities in oratory that follow from the possession of a good character. The same qualities are to be found in drawing and allied art, in crafts such as weaving, embroidery and architecture. In the nature of bodies and in all plants all badness, lowness and unseemliness is to be forbidden both in representational art and architecture. Therefore, the elements of beauty are order, symmetry and limit. (The Republic)

Aristotle, however, accepted the Herclitean notion that the sensible world was in a state of flux. He became concerned with the question of the "ideal." He separated the "ideal" into factors governing the generation of each object. He wanted to know who made it, of what was it made, and what shape it was given, all dependent upon its final purpose. These, presumably, should work together to create an harmonious whole.

Throughout Greek art the change from an orderly and symmetrical structure, as advocated by Plato, to a more realistic style, as alluded to by Aristotle, can be seen. Archaic sculpture went from a very symmetrical style to the attempt to make human figures as realistic as possible.

The question of beauty becomes the question of the idea. Is the orderly, structured style or the attempt to make inanimate material realistic, seen as the ideal?

As art progressed, the ordered, symmetrical style that was a part of the traditional forms continued to exist, but became increasingly more realistic. The imitation of the visual, perceptual world was important to the Greeks, but they preserved and developed a remarkable sense of structural form which saved their art from becoming merely representational.

I. Greek Pottery

Greek pottery evolved from the very simple utilitarian usage and design to a much more elaborate form. It became highly selective and decorated. Archaic designs were based primarily on geometrical patterns - order and symmetry being the mark of beauty. Eventually figures were

included, but the geometric patterns were always present. The painting of pottery was done directly on the pot; later the entire pot was glazed and the painted parts were scratched away so that the natural clay background would appear. Greek pottery served many purposes from jugs to cups, but the most interesting is the funeral urn, on which paintings were made of the deceased individual participating in a well-liked activity. It is in this way that Greek pottery is most important in the historic record that was left for later civilizations, as it left depictions of the everyday lives of the people. The dress of the people their weapons and tools, their gods and mythology, their dances and types of musical instruments all appear on ancient Greek pottery.

II. Greek Sculpture

A. The Archaic Period - 700 BC to 550 BC

The development of the geometric style of pottery coincided with the development of sculpture in the Archaic period. During this time we see the inclusion of human beings in pottery and the beginning of the great period of vase-painting. In sculpture we see the development of large-scale, three-dimensional pieces which advanced on a path of naturalism in the representation of the human body. Sculpture consisted of terra-cotta, marble or bronze, and was painted to look more realistic. At this point, its style was very structured and symmetrical. It was meant to be viewed frontally, therefore features tended to be sharp.

The Greeks found truth or beauty in that which was essential or basic. As a result, sculpture of the male nude comes into its own. This style of sculpture was known as a "Kouros," a youth, usually a victorious athlete that was dedicated to a deity as a work of gratitude. There were also female figures known as "kores," however, these were not sculpted in the nude, as the general attitudes towards women were quite different.

B. The Classical Period - 550 BC to 400 BC

This period saw the creation and completion of the Parthenon as well as dramatic changes in sculpture. During this time, sculptors combined visual perceptions of human and decorative forms with conceptual images highly abstract in their purity. Sculpture became highly idealized and marked by a serenity that made the figure seem to be the perfection of humanity.

The philosophic goal for sculpture became the harmonic proportion of a piece. Beauty was exhibited in the proportion of a piece, requiring a balance of artistic (the traditional, structured form) and the natural (how the object appears realistically) and also the harmony of physical and mental equilibrium (the harmony of the physical characteristics and the mental characteristics as viewed in the features of the face, position of the body, etc.). These are the elements that comprise the greatness of classical Greek sculpture.

C. The Late Classical Period - 400 BC to 350 BC

A more personal quality begins to prevail in sculpture during this time. Expressions become more emotional, poses and skin renderings become more sinuous and sensuous. Drapery and other accoutrements are rendered more naturally. For the first time, Lysippus, a sculptor of this period creates sculpture that is to be viewed in the found, rather than frontally, as all previous Greek sculpture.

At the end of this period (350-330 BC), Hellenistic sculpture becomes concerned over the physical appearance and psychological character of man. There is an ever increasing interest in the nature of man.

III. Architecture

The architecture of ancient Greece was based on mathematical and geometric principles, the height of these principles being viewed in the Parthenon. Every part of a building bore a mathematical relationship to the other parts--a relationship that was carefully calculated. The emphasis was on the outline and form of the particular structure, with a lack of interest in space enclosure. The appearance of the building was important, not the space it surrounded.

In structuring columns, certain proportions were used for each: the Doric, Ionian and Corinthean. Generally, the Doric column's height was seven times the diameter of its base; the Ionian column's height was eleven times its base; and the Corinthean column's height was even taller than the Ionian's. In building, columns were not placed at equal distances from one another, rather they were placed at varying distances. The columns

were not straight, but bulged at the center of the shaft, and they were tilted slightly out from the building. All of these distortions were made to give the building the appearance of perfection.

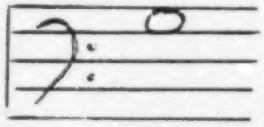
IV. Music

Music was primarily used as accompaniment to spoken poetry. Music of the Greeks was monophonic, that is, it was only a melody, this melody being used as doubling of what was being spoken or sung. There were three instruments commonly used: the aulos, the lyre and the kithara. The aulos was a reed pipe that could be constructed of one or two reeds and sounded like an oboe. It produced up to eleven tones. The lyre was a small, hand-held, seven-stringed instrument usually played by the aristocrats. The kithara was a larger version of the lyre with eleven strings that was played by professionals.

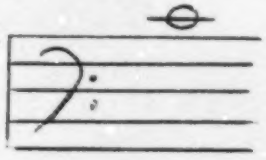
Pythagoros is credited with the formulations of the mathematical ratios of the intervals of the scale. The scale was based on divisions of a vibrating string. The first tone was taken from the entire string vibrating:

When the string was held at the halfway point the sound produced was an octave higher:

When the string was divided into thirds, it produced the fifth of the octave:



When the string was divided in quarters, it produced a sound two octaves higher than the original:



Music was composed in one of two modes, Dorian or Phrygian. These were based on an arrangement of eight notes in an octave. The Greeks used the Dorian mode to a much greater extent than the Phrygian.

The typical musical-poetic type of composition was known as the nomos. The nomos developed into a fixed style of words and music. In music, as in Greek architecture, a prototype was established and then elaborated upon.

V. Dance

Greek dance is so interconnected with poetry and music, that it is difficult to consider any of them in isolation. These three worked together in unity. Dance probably began as a form of worship and ritual.

The best record of what Greek dance looked like can be found in their pottery. From the pictures on the pottery, it appears that while

dancing the arms were held straight or angled at the elbow to form a right angle. These arm movements would be used in strong dramatic dances. By increasing the angle at the elbow and curving at the waist, a more curved appearance of the arm would occur and this movement would be used in light, delicate dances.

Generally, dancing was done by everyone as it was seen as a means of achieving health in every part of the body.

Dance was gymnastic and mimetic. It could consist of big, strong movements and/or miming activities. Pantomime was a large part of Greek dance. Ultimately, the Greeks aspired to a stylization in dance that fused organic and ideal beauty into an expressive whole.

Suggested Activities for Students:

1. Obtain prints of Greek sculpture or Greek architecture from the three periods mentioned. Compare and contrast them in an oral or written report. Give an explanation of the progressive changes made and how these either affected or reflected the Greeks' ideal of beauty.
2. Using a lid of a box, pour a mixture of plaster-or-paris into it and let harden. Take the necessary tools and carve a relief in the Greek style. Be able to explain what aspects of the Greeks' ideal of beauty you used in the relief you created.
3. Using prints of Greek artwork, explain the aspects of beauty, according to the Greeks' view, found in each. Give your own opinion of what you find beautiful (or ugly) about each and be able to support it with your own reasons.

4. Research Greek architecture of temples. Design and construct your own model based on this research. Explain your choice of design and reasons for choosing this design.
5. Prepare an oral report on a well-known Greek statue from the Archaic, Classical and Late Classical Period. In this report, answer the following: When was it made? What style is it? Why did the sculptor make this statue? Does it conform to the ideal of beauty at this time? Do you agree with this ideal?
6. Identify the types of Greek pottery, and the purpose of each. If possible, visit a local art museum and make drawings of the various types of pottery and the designs found on these. Construct a pot of your own following the Greek style or construct a funeral urn depicting yourself as you would like to be remembered.
7. Research geometric designs and animal designs used to decorate Greek pottery. Using visuals, explain the forms these designs took and the rules on which they were based. Create your own, original design based on your findings and color it as the Greeks would have if it were pottery.
8. Construct a model of an ancient Greek instrument. Write a musical composition in the Dorian or Phrygian mode that could possibly be played on this instrument. Record or play this composition for the class.
9. Research and draw some of the instruments the Greeks used for:

    a. Architecture
    b. Sculpture
    c. Pottery
    d. Painting
    e. Music
    f. Dance

    Exhibit these to the class and explain how they were used and why.

10. Working primarily with the utilization of art, trace the advance and fall of Greek civilization in a written report. Identify the aspects in particular art works that led you to your determinations.
11. Utilizing art works, create a picture (either written or visual) of everyday life in a Greek household. Based on your work, identify what is considered to be beautiful in clothes, jewelry, etc., and everyday items such as dishes and furniture.
12. Based on the pictures of people dancing found on pottery, choreograph a dance in the Greek style. If at all possible, accompaniment should be provided with ancient Greek poetry or music of that style.

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Cross, Neal M., Lamum, Robert C., and Turk, Rudy H. The Search for Personal Freedom. Dubuque, Iowa: Wm. C. Brown Company, Publishers, 1977.

An excellent textbook providing historic information as it is connected with all of the arts. Includes excerpts from literature, as well as vast reproductions of art works.

Fleming, William. Arts and Ideas. New York: Holt, Rinehart and Winston, Inc.

Taken from the viewpoint of what is happening in art, this traces the social, political and individual ideas throughout history and how these affect and reflect art.

Homann-Wedeking, E. The Art of Archaic Greece. New York: Greystone Press, 1968.

One in the series called Art of the World, this book contains the historical, sociological and religious backgrounds of the particular arts being discussed. The Art of the World series embraces all the art forms about the whole of man's creative experience in the arts throughout the ages.

Morman, Jean Mary. Art: Of Wonder and a World. Blauvelt, N.Y.: Art Education, Inc., 1967. Chapters 21 and 28.

Chapter 21 gives a brief description of different types of architecture from the cave to American eclectic.

Chapter 28 deals with the importance of Man and the classical ideal in Greek Art.

Patton, Sally J. and Maxon, Dianne. Architexture: A Shelter Word. Stanford: The Red Apple, 1976.

An excellent description and explanation of Ancient Greek buildings and architecture.

Schefold, Karl. The Art of Classical Greece. New York: Greystone Press, 1968.

Another in the series Art of the World.

Sorrell, Walter. The Dance Through the Ages. New York: Grossett and Dunlop, 1967.

A very thorough account of dance history.

Webster, T.B.L. The Art of Greece - The Age of Hellenism. New York: Greystone Press, 1968.

From the series Art of the World.

Wold, Milo and Cykler, Edmund. An Introduction to Music and Art in the Western World. Dubuque: Wm. C. Brown Company Publishers, 1972.

This text provides a good, general explanation of what occurs in music and art rhroughout Western civilization.

Films: (Available from Bucks County Film Library)

Athens - The Golden Age (EBEC 62 color, 30 min.)

Describes aspects of Athenian life which made the achievements of the 'Golden Age' possible; beauty of the city and its natural setting; the intelligence and energy of the people; the unique blend of popular government with outstanding leadership; the vital relationship between art, religion and citizenship.

Slide, sound, and filmstrips:

Engel, Martin. Ancient Greece: The Age and Its Art. Pleasantville, N.Y.: Warren Schloat Publications, Inc.

A slide and sound set consisting of three parts.
Part 1 deals with Greek gods and the polis.
Part 2 explores the idea of arete--the attainment of perfection through the presentation of architecture and human sculpture.
Part 3 presents a look at various Greek art forms.

Media:

An Inquiry into Human Perception: The Nature of Beauty and Ugliness: White Plains, N.Y.: The Center for the Humanities, Inc., Parts I and II.

This set forms the basis of any unit dealing with beauty. In it the question of what is considered beautiful is examined. It provides excellent discussion questions and thoughtful activities. This set's questions and activities can be used throughout this unit and the following units.

Additional Resources:

Drama of Classical Greece. Pleasantville, N.Y.: Educational Audio Visual, Inc., 1970.

Traces the evolution of tragedy (Part 1) and comedy (Part 2) in ancient Greece. Discusses the great tragedians, Aeschylus, Sophocles, and Euripides, and the main writers of comedy, Aristophones and Menander. Traces the effect of Greek drama on the theater in subsequent times.

Plato's Republic (book). Translated by G.M.A. Grube, Hackett Pub. Co.,Inc. Indianapolis, Ind.

Additional Information on Greek Instruments:

No instruments originaled in Greece. The following were instruments the Greeks used that they acquired from other countries:

1. Lute - from Asia and Egypt

   The lute had a long neck without pegs and a small body. The sound was produced by frets and three strings.

2. Zither - from Asia Minor

   An instrument that was laid across the lap or knees, the zither had twenty-three strings in polycord.

3. Pipes

   These pipes were really double oboes with three or four finger holes. This number later increased to fifteen. Later, special contrivances stopped those holes which were not needed.

4. Bagpipe - from Asia

   The bagpipe consisted of a bag provided with a single or double clarinet.

5. Cross Flute - Etruscan - from 200 B.C.

6. Pan Pipes - from China

   The pan pipes were constructed of seven pipes in graduated sizes that produced varying tones.

7. Organ - from Syria

   An hydraulic instrument, the air needed for the production of sound for the organ was created by the pestoris and hydraulic compressor. This organ had a very elementary type keyboard.

8. Trumpet - Etruscan

   The Greeks had a straight trumpet, which was longer than ancient trumpets.

9. Drum - from the Eastern Mediteranean

   A hand beaten drum made from two skins was used by the Greeks. It was held upright when played and was generally painted.

10. Clappers

    Clappers were played by women. One type, the Dionysian dance clappers were mostly made of wood. Another type, the Kroipalon, was a thick wooden sandal tied to the right foot that was used by chorus leaders to beat time.

11. Cymbals - Western Asia

    These instruments were used in the theatre, as they were considered effeminate.

12. Struck Discs

    The struck discs were not used to produce music, but rather as a signaling instrument.

THE ROMANS

The Romans were great borrowers. Their interests laid in government, law, economics and the art of engineering. They were a civilization that was preoccupied with practicality and utility. Even with this concern for the practical and useful, the Romans loved their comfort and luxury. Their art was a type that was mass produced so it could be everywhere. They drew mostly on Greek models, choosing those styles of the later classical period which are often considered decadent.

Their sense of beauty comes from that which is practical, usable, comfortable and luxurious.

I. Architecture

Rome's greatest achievement and legacy for later civilization was it architecture. The Romans devised an architecture of space enclosure which combined pragmatism and romanticism in unique, sometimes vulgar combinations, but always with great facility, enthusiasm and bravado.

In general, the Romans followed the Greeks in many of their structures, modifying them in several aspects. The most notable aspect is in the attachment of columns directly to major walls of buildings. The attached columns used in every major Roman building indicates the Roman appreciation of decoration. In this case, the Romans saw the attached columns as beautiful, even if they were not necessarily functional.

Two major contributions the Romans made to architecture were the aqueduct and the arch. In fact, many of the aqueducts were constructed on a series of arches. The Roman arches were feats of engineering as no mortar was used to reinforce them. A lasting Roman contribution to

architectural principle was the development of the rounded arch and vault. The arch was adapted from Greek or oriental sources; however, the Romans were the first to use the arch and vault on a massive scale. The dome was developed by using a series of intersecting arches, and it was used on most important buildings.

The Romans had a unique and unexcelled sense of unity and space, and achieved significant interiors as well as exteriors. They used their architectural and engineering developments to create utilitarian structures which provided them with great comforts and excellent means of communication. The emphasis was on the luxurious and propagandistic aspects of architecture.

II. Sculpture

Roman sculpture was everywhere. Streets, homes and public buildings were filled with busts, full-length portraits in bronze or marble, and free-standing statues and reliefs of gods. In sculpture, the Greeks had a compelling urge to create, the Romans to copy. And copy they did, particularly the decadent Greek art, as there was more demand in Rome for lavish and sensual art.

The Roman sculptors did show ability in the areas of portraiture and historical narrative. People were portrayed as they lived and worked, the sculpture being "true-to-life," something that could act as a remembrance of the person after death. Roman sculpture had a political purpose, whether it be to "capture" a man of importance for prosperity or propoganda. This contrasted sharply with the Greeks, who were concerned with aesthetic and humanitarian concepts. Roman sculptors seldom produced works of merit but they did capture the rapid changes of thought in their society.

Towards the end of the Roman empire, by the early 4th century, portraiture had changed drastically, due for the most part by the spread of Christianity. Sculpture was no longer based on a physical likeness, but became a symbol of imperial majesty and spiritual self. The emphasis was on an other-worldly quality, sculpture made to be an exalted being, unique in power, authority and vision. Costumes, bodies and space were reduced to vital line patterns that were more emotional and decorative than representative.

III. Painting

Roman painting is the only ancient painting to be found, so it is impossible to label the painting as Greek, Hellenistic or Roman style. However, it is known that the Romans again borrowed from the Greeks. Their use of illusionistic techniques of architectural perspective, foreshortening and modeling are all taken from Greek painting.

IV. Music

The Romans were content to use the brass instruments of the Etruscans and the whole of Greek musical culture. Music was used in various ways in the Roman culture. Roman and Greek dramas used music. Music was provided for war and for pleasure. The more decadent music of the Greeks appealed to the Romans over everything else. Roman taste tended twoards the spectacular rather than the refined and balanced lyricism of the Greeks.

V. Dance

Dance suffered from a period of deterioration and an ambivalent attitude towards it during Roman times. Dancing was mainly done by foreigners and slaves, except for some priests that used it in their religious rituals.

There was only one time a year when uncontrolled dancing was done and seemed to be accepted. This was during the feast of Saturnalia, a time of festival, gaiety and revelry.

The leading Romans did not consider dance an expression of their way of life. However, dance became fashionable in private and public life and we see the first "social dancing."

The great contribution of the Romans to dance was pantomime. Romans liked the dance-drama without words and developed it to a fine point. Later, this form declined and the dances became erotic and cheap.

Suggested Activities for Students:

1. Obtain prints of a Greek and a Roman sculpture, preferably of the same subject. Compare and contrast the techniques used on each and what each tells about the Greek's and Roman's ideal of beauty.
2. Research the mathematical and engineering principles utilized in constructing an arch and vault. Using these principles, construct and arch and vault and explain how they enable the weight of the structure to be spread over an area of space.

3. Research the interiors of one of the following Roman buildings:

   temples — official buildings (governmental, offices, etc.)

   homes — recreational facilities

   other

   Based on this research, create a drawing or model of your own design including what you have learned. Explain to the class your reasons for choosing the features you did in your design.

4. It has been said that Roman building was used for communication and as propaganda. Choose one building to examine, note what things on it could be considered communicative or propagandistic. If you can, support your findings with research and give an explanation of what you have found in an oral or written report.

5. The Romans were said to love luxury. Investigate items that were used in their life that could be considered luxurious. Draw a picture of each, explain its use and make an hypothesis of what kind of life-style you think the Romans may have had.

6. Obtain a print of Roman sculpture from the time when portraiture was emphasized. From your observations of the sculpture, tell everything you can about the person, his or her age, occupation, status, likes, dislikes, life-style.

7. Investigate Saturnalia. Describe the ways in which the arts were used in this celebration. Compare it to similar celebrations of our day, such as Mardi Gras.

8. Research the music that was used during the time of the Romans. Bring in recordings of different types of music (either ones you have found or ones you have created based on your findings) and explain their use--ie.e. drama, war, pleasure.

9. Create a pantomime of an activity with which most members of the class will be familiar. Present it to the class. If they cannot tell what is being pantomimed, continue work until they can identify what you are doing by your actions.

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Wold, Milo and Cykler, Edmund. An Introduction to Music and Art in the Western World. Dubuque: Wm. C. Brown Company Publishers, 1972.

This text provides a good, general explanation of what occurs in music and art throughout Western civilization.

Media:

"Our Heritage from Ancient Rome: Parts I and II." Pleasantville, N.Y.: Guidance Associates, 1970.

Part II of this set presents the cultural and technological accomplishments of ancient Rome. The filmstrip gives examples of Roman sculpture, particularly portrait busts and poetry of Juvenal, Virgil and Horace.

Films:

"Ancient Rome" (CORF 49 b/w 11 min.)

The remains of ancient Greece architecture are viewed, and Greek law, language, literature, engineering government and daily life are presented.

"Spirit of Rome" (EBEC 65 color 29 min.)

The qualities which made the Romans great empire builders are illustrated.

THE MEDIEVAL PERIOD

During the Medieval Period, the church became the center of civilization and culture. Because of the political and ruling power of the church, the arts were dominated by it. Gone were the strivings for what was considered ideal. Gone was the quest for comfort and luxury. Society became concerned with spirituality and the church led the mass of the population to an interest in the spiritual world, a search for immortality in another word, not material satisfaction in this world.

Of course, these viewpoints affected the art of the age. Since the predominance of the population was impoverished, the church was the establishment that funded the arts. Therefore, all art work complied with the church's beliefs and the search for an allusion to eternal life in the spiritual world.

I. Byzantine Art - 325 AD to 725 AD

The Byzantine style in art remained essentially static from the period approximately 325 AD to 725 AD. This style, as an art form began to flourish when Constantine moved the capitol of the empire from Rome to Constantinople in 323 AD.

Churches constructed during the Byzantine period combined the longitudinal axis of the early Christian basilica and a central crossing crowned by a dome or domes. This was the beginning of the pattern of churches being constructed in the shape of a cross.

The style of art and architecture we call Byzantine was the result of Oriental artistic convention and of the demands and ideals of the new

religion. The Asiatic love of brilliant colors, rigid patterns and a sensuous feeling for expression, aroused the spirit of mystic exultation and emotion which was inherent in a religion that held out the promise of immortality. This use of color, patterns and expresion was translated into the Byzantine painting using mosaics. By using small pieces of tile and glass, paintings had a bright, reflective "other world" quality. These mosaics had an unreal quality, bodies being flattened and devoid of weight and substance. These were spiritualized representations with no lifelike qualities, which found favor in the church, for the Christian looked upon life as a transition to the glories of heaven.

II. The Early Middle Ages 450 AD - 1000 AD

The decline of the Roman empire and the rise of Germanic power caused an almost complete dissolution of classicism or Mediterranean culture. The artistic achievements of the Germans had not advanced very far beyond the Iron Age. Their only highly refined craftsmanship was exhibited in their metalwork, which featured abstract geometrical designs and organic shapes in what was called "animal style." When the barbarians settled in Western Europe, these forms were translated into artistic expression in stone, wood, and as painting in illuminated manuscripts.

The Irish Church and monks created beautiful works in manuscripts with these designs. Their missionary activity disseminated Bibles and other Christian books with artistic embellishments that utilized geometric and organic abstractions throughout Europe. The covers of these books

were often decorated elaborately with enamelwork or engraved gold or silver that was sometimes encrusted with precious stones. This love of embellishment soon extended to priests' vestments and other objects used in the Mass. All religious objects were elaborately decorated to indicate the overwhelming spiritual value of the Word.

III. Romanesque Art - 1000 AD - 1200 AD

The Church was the authoritarian and militant force for the consolidation of medieval culture, therefore the church edifice became the prime artistic expression for the age. In the early eleventh century, Romanesque architecture sprung up all over Western Europe.

The sources for Romanesque churches were varied. The architecture drew from the Roman basilica for the floor plan, the Roman baths for the groined vault, and Roman architecture in general for the semicircular arch. The necessity for fireproof buildings led to the stone or brick vault becoming the essential feature of the Romanesque church. This created a problem because of the immense weight it placed on the structure. Because of this, the walls were made thicker, with fewer windows, and buttresses were added to provide for added support of the building.

As the towns grew, so did the churches in order to house more people. The floor plan was enlarged and the buildings took on a more vertical construction. This vertical construction was done for symbolic purposes. Since the church was the house of God, it should reach into the heavens and dominate the town and the earth. In the church's interior, the impressive distances and gloomy spaces suggested a spirit of quiet renunciation

of the world. The walls shut out the light from the world around and created a place where a man could contemplate God and that was a haven from the realities of life.

Romanesque sculpture, unlike Roman sculpture, was symbolic rather than naturalistic, emotional rather than restrained and based on two-dimensional models and concepts rather than three-dimensional ones. Both sculpture and painting were functional for educational purposes, Bible stories being related to the illiterate public through them. Most sculpture was subordinated to the architecture of the church, conceived as part of the architectural decoration as well as an educational device.

Sculpture was usually carved of limestone or sandstone due to the fact that it could be easily carved to meet the demands of Romanesque Church art. This sculpture distorted the human form, elongating the body and making it look like an emaciated skeleton with a clothlike covering. This style in sculpture was due in part to the fact that medieval man denied this life and so denied his human form, and by an affinity that had to be between sculptor and architect since the form of the sculpture was usually dictated by architectural design.

As was stated before, painting was also done for educational purposes, but few paintings survive as they were painted on wood and have been destroyed by fire or normal decay.

IV. Gothic - 1200 AD - 1450 AD

The Gothic cathedral was an urban building, built in the center of a city, and used as a secular as well as religious center. These

cathedrals are monuments of soaring stone reaching up to touch infinity. Architects, in trying to achieve this effect, wished to make the buildings appear ever taller. Some conventions were utilized in order to make the buildings taller and more beautiful as an edifice.

The pointed arch resolved a machanical difficulty. The pointed arch allowed for taller arches as it reduced the lateral thrust of the weight of the building. This allowed for an increase in aesthetic appeal. Flying buttresses were added to the exterior of the cathedral so that the weight of the arches could be disseminated to a greater extent. Since the weight was carried by piers in the nave and by buttresses on the exterior of the building, not as much masonry was needed in the walls, so these could be perforated and lightened by the pointed arches. The Gothic builders asserted a remarkable degree of individuality within strict limitations. Considering that cathedrals had to be constructed with thrusts and counter-thrusts so sensitively calibrated that the movement of one stone could cause the collapse of the entire building, there is a remarkable degree of individuality and originality in the cathedrals.

In the 12th and 13th centuries, philosophers and theologians considered light to be the source and essence of all visual beauty. Light was seen as the most noble of natural phenomena. Dante refers to the divine light that penetrates the universe. In the physical light that illuminates the Gothic cathedral, the mystical reality becomes palpable to the senses. This sensuous, mystical reality is heightened by the use of stained glass windows which not only recounted Biblical accounts, but bathed the cathedrals in glorious color as well.

The basic elements in sculpture are treated the same during the Gothic period as they had been during the Romanesque. However, during this period, sculpture had an added predilection for expressive feeling and naturalism. Figures were no longer symbols. They were people of character who served as reminders of moral truths. The saints came to have countenances and personalities that suggested their own spiritual character. Moral character was conveyed through expression and not through bodily form.

Body elongation was still part of the style of the sculpture and sculpture was still an integral part of architecture, but it was no longer a part of pillars. The sculpture now consisted of separate pieces which allowed for the effect of movement and space.

Italy never really got swept up in the craze for the Gothic style, maintaining a close contact with Byzatium. This contact kept painting alive. Fresco and tempera painting was the technique in use, which utilized tempera paint to paint on freshly plastered walls.

Giotto established qualities that led to Renaissance paintings. He created superb illusions of tactile (bulk) qualities, the feeling of existance and movement in space, a psychological understanding of the subject and viewer, and the establishment of a continuity of space between a viewer and the painting. His contemporaries saw Giotto's works as the ultimate in reality.

Duccio's and Simeone Martini's works exemplify what is called the "International Style" of this period. This style combined attributes of Byzantine and Gothic forms. Their paintings were pomulgated through the

princely courts both secular and religious, where concepts of grace and delicacy, of refinement and harmonious color found sympathetic response from wealthy clients who sought pleasure from the arts.

Towards the end of the Gothic period and the beginning of the Renaissance, the Flemish artists discovered oil paint. This finally made painting independent of architectural forms and easily movable. The Flemish painters are most noted for their sense of reality.

V. Music

At the beginning of the Medieval period, music was monophonic, that is, consisting of one melody. There were no written scores and the music changed with each performance as the musicians would improvise to some extent. The medieval world had many instruments including: psaltery, fiddle, lyre, cithara, harp, rotta (Celtic lyre), flageolet, recorder, trumpet, horn, drums, chimes, bells and cymbals.

The melodies played during this time could take several forms. Songs and lays were sung to preserve tales, legends and folklure, dances and popular songs celebrated life, dirges and lamentations were used to express sorrows, and sacred music was used to enrich solemn occasions. Secular music was not notated but was passed on through the oral tradition.

Sacred music, as opposed to secular music, acquired status and is later preserved. The Gregorian chant is the basis for the liturgical music that has continued to the present. The chant or plainsong was the accepted form for liturgical music. The plainsong was an amalgam of Greco-Roman and Hebrew music plus a multiplicity of local practices

blended together. The plainsong was learned by rote by clerics who then went to local churches and taught the choirs to sing what they had learned. The chant was sung a capella (with no accompaniment) by male voices. The rhythmn of the words became the rhythmn of the music. There was no supporting harmony or instruments, no regular beat and no clearly defined note values.

Tropes were a textual addition to an authorized text, an interpolation in the chant. The practice of troping could have been the result of boredom with the established chant, creativity, or forgetting the chant, so one added their own words.

The last syllable of Alleluia (ia) was sung on an elaborate musical pattern. Poetry was added to this pattern and this became known as a sequence. This was the first step away from the rigidity of the prescribed musical repertoire. This allowed for composers to begin to explore more musical innovations and ultimately broke down medieval rules of music.

The Minnesingers and Meistersingers were singers of Germanic literature. These poet-musicians were influenced by Christianity and sang spiritual songs of sadness, of tears and thoughts of death. The Meistersingers became "prize" singers when they were transformed into a guild with music as their profession.

Polyphonic music, the playing and/or singing of two or more melodies together, came about as the accidental conjunction of melodies. It was never actually planned but once the accident occurred, plainsong was used as a foundation for composing original music, additional fixed voice parts being added above and below the melody.

VI. Dance

Dancing as a glorification of God was widely accepted in early Christian communities, but later was not seen as a part of worship. One dance that persisted, especially due to the plague, the Black Death, was the Dance of Death. This was done as a celebration of life and death. The Dance of Death had a recurring theme of death and rebirth. During the time of the Black Death, choreomania also existed. Choreomania is a type of mass hysteria, where flaggelants danced, sang and lashed themselves to avert the wrath of God, sometimes to the point of physical or emotional damage.

By the early 8th or 9th century social dancing was a universal activity. These dances ranged from solos to round dances and gaily executed couple dances. Dancing was a means of release and entertainment at fairs and folk festivals as well as a part of all middle class and noble social gatherings. Social dances consisted mainly of walking, stepping and some small jumps and were accompanied by song.

Chivalry changed social dancing. As a counterpart to tournaments, dancing had great significance and concluded all festivities and gatherings. With the age of chivalry the trend was more towards a representative type of dance. The court dances of the nobility emphasized subleties and delicate shadings, however, the peasants still danced with fervor.

To act rather as a counterbalance to the flaggelants was the dancing fool. The fool's function was to ridicule others, to remind people of their follies and weaknesses. The Feast of Fools occurred once a year, and during this time there was much merrymaking, singing and dancing.

Suggested Activities for Students:

1. Using colored paper or tiles, create a mosaic picture in the style of the Byzantine period. Use figural representations and colors that were used during that period.
2. Trace the changes that occurred in Medieval architecture, sculpture, music and dance from the Byzantine period to the Gothic period. Write a paper explaining how the conception of what was beautiful changed and the reasons for that change.
3. Research calligraphy and teach yourself this technique. Write a short story, using calligraphy and appropriate illuminations to illustrate pertinent sections. The illuminations must somehow reflect what is occurring in the story and the abstract patterns used in illuminations originally.
4. Compare and contrast the Romanesque basilica and the Gothic cathedral. This can be done through drawings or models of the two. Present this to the class, explaining their similarities and differences.
5. After studying the architecture of the Gothic cathedral, formulate another means of keeping the aesthetic traits--such as high, arched windows, tall spires, etc.--without the need for the flying buttresses. Build a model to prove that your formulation will work.
6. The art of the Medieval period was very symbolic. Find out about these symbols and use them to create a unified picture. Explain their meaning as individual symbols and to the entire picture.

7. Choose a story from the Bible, or a fable and depict it visually. See if others can explain the meaning of your visual story.
8. Create your own stained glass window, using transparent cellophane or actual glass and lead. Depict a story and place your "trademark" somewhere in the picture. Write a paper on why you suppose light was seen as the essence of visual beauty.
9. Using tempera and plaster on wood, create a fresco of a design of your choice. Keep a record of the problems that occur with this technique. Research how many of the famous artists dealt with these problems.
10. Write a paper on why the artists started going back to putting expression on faces and making things look more realistic. Do you prefer the art of the Romanesque period, that was more abstract and symbolic, or the art of the later Gothic period that was getting more realistic? Why?
11. Find a recording of Gregorian chants and listen to it. What is your "gut reaction" to this music? What qualities does it have? From listening to it, what do you think medieval man found beautiful about it?
12. Either using a Gregorian chant that has been recorded or a melody of your own in the style of a Gregorian chant, write the harmony that would accompany it. Be sure to follow the rules of medieval music.
13. Research the Dance of Death as it is done in several different places. In a written paper describe these dances and why that are done.
14. Obtain notes on any of the dances done in medieval times. From these notes, construct a medieval dance and use music appropriate to the time and the type of dance choreographed.

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Films:

Art of the Middle Ages (EBEC 63 color 30 min.)

Through the examination of six medieval cathedrals, this film delves into the symbolism of philosophical and intellectual ideas mirrored in the architectural styles of the Middle Ages.

Art Portrays a Changing World (ALEF 63 color 17 min.)

It would be suggested that this film be used when studying the latter part of the Middle Ages, as it analyzes the economic and societal conditions that allows for the change from the medieval to the Renaissance period.

Chartes Cathedral (EBEC 62 color 34 min.)

A look at the medieval cathedral to illustrate the intertwining of faith, intellect and engineering during this time.

Discovering the Music of the Middle Ages (BFA 69 color 25 min.)

The importance of music in medieval life is shown, both in the sacred and secular world. Examples of musical instruments of this period are viewed and the growth of polyphony is described.